MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 85 TOLEDO, OHIO MARCH, 1939

ST. CECILIA DESIDERIO DA SETTIGNANO

GIFT OF EDWARD DRUMMOND LIBBEY

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses. *George W. Stevens.*

EDITORIAL

ELSEWHERE in this issue of the Museum News mention is made of the discontinuance of activities for children on Sundays.

The primary reason therefor is that in our judgment they have outlived their usefulness as means to our educational ends.

A secondary, and we hope a more important, reason is that their abandonment now releases our full facilities for the use of adults at a time when all can take advantage of them.

Visits to the collections and temporary exhibitions can now be made on Sundays without fear of the congestion and confusion which on occasion in the past has been disturbing.

Special Sunday afternoon events including discussions of exhibitions of current interest, talks on the collections and lectures on various art topics have been arranged to appeal both to the student and to the casual visitor.

Those presented to date have met with a most gratifying response. As growing interest is manifested by increasing attendance an even broader program will be prepared.

It is our hope that we may make our Sunday offerings as attractive and helpful to mature minds as our Saturday activities are to the more youthful.

We extend a most cordial invitation to our Members, their friends, and the public to make use of the facilities and cultural advantages of the Museum not only on Sundays but at all times.

A VERY FAMOUS RENAISSANCE SCULPTURE

THE Toledo Museum of Art has just acquired as the gift of Edward Drummond Libbey the famous St. Cecilia relief by Desiderio da Settignano from the Wemyss Collection. It is a relief which everybody and nobody knows. Hundreds of casts of it, plain or colored, hang in homes, museums, schools or teashops; and half-tones and gravures, made from a photograph of the cast, abound in popular and even learned publications. The relief itself, until recently unphotographed, had hung in the shadows of a room in Gosford House, Edinburgh, too high and too badly lighted for the occasional scholars who saw it to form an adequate impression of its character.

For years it passed as a Donatello, but Bode, with that penetration which could discount the blurring of plaster modeling and the delusions of light, saw that, once again, as so often had happened in the centuries of less exact scholarship, a work of Desiderio's had been mistaken for a Donatello; and today we marvel that the error could have arisen when we see how smoothly it fits into our modern concept of Desiderio's style and how out of harmony its tender grace is with the fiery, difficult, exploratory manner of Donatello.

The relief still bears the name of St. Cecilia, perhaps because the half-opened lips suggest a singer, tradition having made Cecilia the patron of music because the sixth century account of her life describes her as "singing in her heart" at the wedding feast that united her with her convert, bridegroom, and fellow-martyr, Valerian. But there is no symbol that certifies her name. Bode, because of the diadem she wears, had called her St. Catherine, the Alexandrian princess, recognizing that Cecilia, although a patrician maiden, was not of royal birth. But the diadem, the fillet, and the halo are also traditionally worn by angels; the diadem by allegorical figures; a crown, fillet and halo by the Virgin in her role as Queen of Heaven. So the relief might as easily represent the Blessed Virgin herself as Catherine, even a Virgin Annunciate, whose downcast eyes and modest air suggest the moment of acceptance of her vocation, "Be it unto me as thou sayest."

The back of the relief shows no trace of cement to indicate that it was once plastered into a wall, so it may originally have stood, framed, on the altar of some chapel or private oratory, but when the more opulent curves of Baroque sculpture made its delicate aloofness appear old-fashioned, the relief must have been removed from its place of honor and left carelessly in a sacristy or the lumber

room of some palace, for its surface has been marred by scratches not otherwise to be explained. The gold with which it was surely once ornamented must also have crumbled away so unevenly that when the changing taste for Renaissance sculpture brought it out into the light once more, all traces of the gold were cleaned away. This is only conjecture, for we know nothing of its history from the time it left Desiderio's workshop, sometime between 1458 and 1460, until nearly four hundred years later when it turns up in the Palazzo Brunaccini-Compagni (unmentioned in the old guides to Florence), passes through the hands of the dealer Lombardi to the collection of Samuel Woodburn and thence to the ninth Earl of Wemyss.

The relief is made of that pietra serena or gray sandstone from the hills above Florence where Desiderio was born, a stone praised by Vasari, and especially loved by the Florentine sculptors and architects of the early Renaissance for its cool, blue-gray color, its fine, close grain which makes such a smooth, mat surface, and for the ease with which it can be cut. Desiderio himself used it elsewhere for the beautiful suave portrait of a lady, in the Edsel Ford Collection in Detroit, which so much resembles the Toledo relief; for the hesitant, pathetic young St. John the Baptist in the Bargello, and for the portrait of a strong, hawk-nosed man, also in Florence. It responded well to his demands for a shallow relief combined with the stiacciato, or engraved intaglio, with which Donatello had been experimenting for the past thirty years or more; and it was particularly acceptable to Desiderio when he was trying for impressionistic, pictorial effects of soft hair or transparent stuff. Sculpture and painting followed the same paths in these years of experiment in Florence, and Desiderio in his reliefs sought the same kind of visual effects as his contemporaries Baldovinetti and Antonio Pollaiuolo obtained in their paintings. Desiderio uses planes of a few fractions of a millimetre in depth; they model with tones kept within a very narrow range. Even the errors in the drawing of the shoulders and the torso of the St. Cecilia are precisely those of contemporary drawing and painting, and result from the essential difficulty of reducing a figure which has volume to a more or less flat surface. That they are not due to a defective sense of form itself is evident from a glance at the eminently structural and solidly built busts of young women by Desiderio, like the Isotta, formerly in the Mackay Collection, and the Marietta Strozzi, in Berlin.

The idea for the Toledo relief must have come to the sculptor from an ancient gem. The diadem, like some Roman Juno's, the

DETAIL OF ST. CECILIA DESIDERIO DA SETTIGNANO

cameo sharpness of the profile, the loop of hair pulled forward over the brow like an Apollo's or a Praxitelean Aphrodite's, the free adaptation of the fashionable quattrocento dress all suggest the artist's pleasure in an antique model. How many other reliefs and figures of the Renaissance betray that same delight! The Donatello Faith for the Siena font, the so-called Donatello St. Cecilia, in the South Kensington Museum, the avowedly classicizing reliefs by Bertoldo, in the Medici courtyard, Desiderio's own portrait of Julius Caesar, in the Louvre, and countless others show us how gems and statues, currently discovered and avidly collected, were used by the sculptors as a stimulus to their own invention much as they had always used the work of their contemporaries or forebears as a starting point for creative effort. And to the Renaissance public an artist's work would have a special charm if a classical flavor were apparent. Desiderio was likewise inspired by a great contemporary. Although he had not yet met Donatello, as he was

later to do with such overwhelming results, there were in Florence certain works, like the young St. John in the Martelli palace and the pietra serena Annunciation in S. Croce, which the younger sculptor had carefully studied. He had been struck by Donatello's experiment in representing the Baptist with open mouth — the "voice crying in the wilderness." In an age when artists longed for the commendation, which indeed Vasari later gave them, that their figures lacked only the power of speech — non manca che la favella — the open mouth which Desiderio gives here to his St. Cecilia and which he used repeatedly elsewhere in the Arconati St. John, the Foulc Madonna, the angels of the S. Lorenzo tabernacle, and the Marsuppini tomb, must have seemed to give that living, breathing, speaking naturalness that was so highly prized.

But, once provided with the idea of a sharply defined profile head with parted lips and vaguely classical costume, Desiderio relied upon his own taste and invention for everything else about the relief. Entirely his own is the beautiful placing of the figure on the stone in relation to the frame; that striking and effective parallelism of the diadem with the halo, seen in perspective after the manner of the mid-quattrocento; the absolute perpendicularity of the line of the bosom to these axes; the unobtrusive and recurrent verticals of the brow, the neck, the ear and certain folds of the gown; the compensation for the filling of the upper right corner with so much interesting detail in the greater amplitude of the dress than the slender body requires and in the forward movement of all the drapery folds pulling against those trenchant parallels. The finesse of the design is so pervasive that there are even such small correspondences of angle as that between the sharp point of the diadem and the fold of the cap where it meets the crown—the very same angle which the halo makes as it cuts into the frame — and such similarities of curve, even to their soft scalloping by the chisel, as those between the knotted hair, the fluttering ribbons and the exquisite involutions of the ear. To Desiderio's sensitive observation of nature are due such lovely details as the bony ridge of the delicate nose, the gently curving line of the throat, the slightly accented collarbone. Only he, in that age of artists, was so much a master of that wonderful contrast between the sure contour and the dissolving plane; and only he could achieve that impression of effortless grace, of sweet dignity and natural charm which make the Toledo relief so appealing to the taste of scholars and laymen alike.

THE PRESIDENT'S ADDRESS

THIS has been an outstanding year in the distinctly educational field of the Museum, which is as it should be, for our institution is built up primarily on educational lines. Toledo has always had an enviable reputation for its attendance record but many outsiders fail to appreciate that the attendance in turn has been built on our cultural activities. I believe that we have never had such an intelligent interest here as this season. The courses of Professor Clarence Kennedy under the Carnegie Corporation grant have been exceedingly well attended and an inspiration to many. The art classes in the School of Design have reached the limit of our facilities and the music appreciation attendance has steadily increased. Altogether it has been an active year.

If we can revise the public impression that we are overflowing with money, it may bring us through the static stage which we will soon be facing. We are doing a vastly larger educational work in proportion to our resources and the city's population than almost any similar institution in the country. The operating cost of this work is exceedingly low in comparison with other museums but the enrollment is correspondingly heavy. This statement can easily be verified by comparative reports. The demand for intelligent expansion in a number of departments is pressing while the income from investments is constantly diminishing. We could at times do some very effective work with modest amounts for scholarships, where the added training of the recipients would be extremely helpful to this institution as well as the individual. Our library could be improved by endowment as well as other branches of the Museum. Our art purchase funds are strictly limited. We are constantly offered important objects at very favorable prices, which we are obliged to decline for lack of funds. Not that we ever can hope to reach an Utopian state where they all might be purchased, but some at least should be available. When we do buy certain rare pieces, they exhaust our exchequer for months in advance.

Mr. Godwin and I believe that the most important art dealers abroad and in America have gone as far in making our purchases possible as they have with any of their connections. This is not due to any special technique on our part, but because this Museum does definitely stand for something here and abroad. It has an appeal that many other institutions lack, largely because it has consolidated from the first on its educational programs.

This institution is certainly not destitute. It is just that we constantly see enlarged and extremely substantial opportunities for

expansion in a number of directions, that are impossible of attainment as it stands.

Museums have a permanency that few other institutions have in this changing world and where they are coupled with educational programs such as ours, they should and I believe do, make lasting impressions on their communities; not to mention, in the process, all the pleasure they instill into so many drab lives and the uplift they impart to countless others in this rather sorry universe. In Europe they have outlasted dynasties and in the United States they may well outlive administrations. In a word they are good things to back for long range results, both from the standpoint of continuous memorials and from their lasting qualities as institutions.

This is what we would like the public to understand together with the fact that we are not rolling in wealth.

A STATEMENT OF THE TREASURER

AS THERE seems to be some misunderstanding on the part of the public regarding the financial position of The Toledo Museum of Art, I take this means of trying to set the record straight.

Since the death of Mr. Libbey the Museum has experienced a tremendous growth. The building has been increased to more than three times the size of the central unit by the expenditure of two million dollars from the capital of his estate, as provided in his will. The cost of lighting, heating, cleaning, maintaining and operating this additional space is of necessity a considerable item. In the intervening years general attendance has practically trebled, this also imposing additional burdens of expense. The Museum's school of design, its educational activities, and its work in music have expanded many fold in response to the pressure of public interest, thus involving a considerably increased outlay for instruction and maintenance of physical facilities. Meanwhile the interest rate on investments has declined almost as rapidly as expenses have increased.

Under Mr. Libbey's will not to exceed half of the income from the residuary estate may be spent for operation, all of the remainder being available for the acquisition of works of art. Purchase funds have been cut to a minimum and operating costs have reached the point beyond which they cannot go without passing their legal limitation.

The impression seems to prevail that Mr. and Mrs. Libbey left their funds direct to the Museum. Such is not the case as

Mr. Libbey left his estate to a board of six trustees who are managing and operating it under the supervision of the Probate Court of Lucas County, Ohio. Mrs. Libbey's estate is in the hands of three trustees who manage and operate the property under the same arrangement.

The trustees of Mr. Libbey's estate are Arthur J. Secor, Charles J. Wilcox, Julian H. Tyler, Ammi F. Mitchell, William A. Gosline, Jr., and The Ohio Citizens Trust Company.

By the provisions of each of the wills, the trustees fill their own vacancies, the surviving trustees in case of death choosing the successor to the deceased trustee. The same condition prevails in the event of resignation of one or more trustees.

The Museum has no control over the operation of these two trusteeships and no voice in the selection of successor trustees. The only obligation that these two estates have towards the Museum is to operate and manage the assets of the estates, turning the income, if any, over to the Museum for the purposes specified in the will. In event there is no income, the Museum gets nothing from the estates, as the principal of the funds, by the terms of the wills, must be preserved intact and cannot be expended for any purpose. Therefore, it is quite apparent that the property of the estates of Mr. and Mrs. Libbey does not in any sense belong to the Museum and the only interest vested in the Museum is its right to the receipt of the income from the funds. The present times are very difficult for the investment of money and already the income of the two estates has declined due to the steady shrinkage of interest rates on secure investments.

Besides the income from the estates of Mr. and Mrs. Libbey, the Museum has an old endowment fund which was raised many years ago and which pays the Museum a small annual income. This fund is managed by a board of seven self-perpetuating trustees set up by a trust agreement made between these trustees and the Museum.

The Museum also receives the income, restricted as to use, from other small trusts, including the Shoemaker, Perry, Stevens and Wilhelm funds, the last being unproductive at present.

While the use of the Museum's facilities and the cost of their operation has shown a steady increase, and should continue to do so if the institution is to provide that service to the community which was envisioned by its Founder, there has been and can be no parallel increase in its existing financial resources. Further development must be dependent upon the generosity of the friends of the Museum.

REPORT OF THE DIRECTOR FOR 1938

IN THE perpetuation of those ideals and principles of art and of life for which this Museum has always stood, we are concerned quite as much with the changes in the popular attitude of mind as we are with the interest manifested in art and the Museum. It is our fortune or misfortune, view it as you will, to live in stirring times. Out of this ferment which seethes all around us the forces of righteousness, should they prevail, may bring much good, or the forces of evil may produce chaos and ruin. We see about us a world cursed by inhumanity, intolerance, greed, inefficiency, inability. We see to the east and to the west a growing spirit of racialism and nationalism which must give us cause for concern lest it destroy the culture which we have built slowly and painfully through the centuries upon the wreckage made of that of the ancients by the barbarian invasions.

We see also an increasing materialism, a tendency to demand as a birthright, not only food, shelter and clothing, but many of the things that have always been considered the luxuries of life. Surprisingly enough, there is a tendency to concede arrogant demand as well as reasonable request, and appeasement, springing no doubt from the mass, has captured the imagination of those in high places.

Our proud civilization is pouring untold wealth into the physical welfare of mankind. We offer bread and the circus, oblivious as an ostrich to the fact that along that way Rome was led to ruin. Meanwhile, we do little for the mental improvement of the race. There are daily demands for increased wages, but who has raised the cry for self-improvement, either in his work or leisure? There are constant efforts to reduce the hours of labor, but what occupation for hand or mind has been suggested to occupy the time diverted from wealth-producing toil? There is growing insistence upon more adequate medical care for the ill, but what has been sought for the development of the intellect? We have extended the span of human life, increased the leisure hours — and provided but comparatively little for the relief of the boredom of idle minds. We have made marvelous strides in industry, science, mechanics, medicine, in all those factors which contribute to our physical well-being. But the development of the brain has lagged behind. We have made education compulsory — and reduced our standards so that the dull-witted may pass regularly from grade to grade of our school system.

These conditions it is the duty of such institutions as our own to correct in so far as they can. It is incumbent upon us to offer

to all the opportunity for developing mental and cultural enjoyment. At the same time we must maintain standards, not so rigid that they can be attained only by the few, but so high that they may stimulate at least the average. Our problem is how best to serve those who should really profit from the knowledge and use of the artistic wares which we have to offer. We do not expect everyone to be interested in art. There are many other equally profitable fields which deserve cultivation, and which offer to the non-art minded individual as rich a cultural harvest. We firmly believe that there is a constantly growing interest in art and that it is our province to stimulate as well as satisfy that interest.

We know that the influence of our Museum is widespread. We have for so many years had the largest per capita attendance of any museum in the country that the fact has ceased to excite us. But it is surprising to realize that our attendance in 1938 was slightly less than one-third of that of the Metropolitan Museum, slightly more than one-third that of the Chicago Art Institute for the previous year. It was only sixty-two thousand less than that of the Boston Museum, fourteen thousand greater than that of the St. Louis Museum and sixty-two thousand greater than that in Cleveland, a city of a million.

In all these instances we are comparing our 1938 figure with the 1937 figures of the other institutions, this being the most recent year for which their reports are available.

It would be interesting if we could know who the people who visit the Toledo Museum are and whence they come. Unfortunately, we have no way of determining these facts as regards adults without seeming impertinent to every visitor who enters the door. We do have, however, a very fair guide in respect to the children.

Many teachers bring their classes to the Museum, and of these we have a definite record. Twelve hundred seventy-eight classes were brought here in 1938 for events ranging from very broad and general tours of the Museum to very specific discussions of certain phases of art related closely to school work. Seventy-five public, parochial, and high schools sent one or more classes to the Museum. The greatest number of classes came from the schools within walking distance, but others on the very edge of the city also participated, and one hundred ninety-three school groups came from nearby communities.

We also have a record of the number of students each school contributed to the classes in our School of Design, and it is interesting to see that the largest numbers did not come from those near at hand, but rather from more distant neighborhoods. Forty-nine

A PUBLIC SCHOOL CLASS VISITS THE MUSEUM FOR A GALLERY TALK
PHOTOGRAPH BY NORMAN TAYLOR, COURTESY FORTUNE

public schools, twenty-nine parochial schools, and eleven high and junior high schools were represented in our School of Design; and seventy-one of our students came from out-of-town schools.

We believe that it is fair to assume that adult interest in the Museum is spread just as widely as is child interest. We conducted last year 3,696 educational events for both adults and children in a season which lasts about thirty weeks. During that season there were on the average one hundred twenty-three events each week at the Museum, or seventeen events per day. The total attendance of both adults and children at all of these activities was 218,419, or an average attendance of fifty-nine at each of them. Again we have reason to be proud, not only of the number of our activities but more particularly of the number of people who have been interested in them. This total does not include motion picture programs, which would considerably increase the average number at each event.

It might seem that it is only because of our educational activities that people come to the Museum. Such, however, is not the fact. Eighty-two thousand, four hundred twenty-three adults attended all of our classes, concerts, and lectures. The total attendance of adults at the Museum was 174,707, which shows that over ninety-two thousand came to the Museum without listening to music, visiting any club meeting or class, or joining any

Museum tour. This is an average throughout the year of two hundred fifty-four people per day who came to the Museum with no other purpose than to enjoy either the Museum's collections or its temporary exhibitions.

Our children's attendance, totaling 168,393, was drawn more largely by our educational work. Their attendance at all activities, exclusive of motion pictures, was 135,996, and it is possible that the film showings accounted for a goodly number of the difference.

We are particularly pleased with the figures which we have quoted for, if our analysis is correct, it means that the bulk of the children who come to the Museum do so as the result of a definite educational program. It also indicates that after nearly forty years of conducting such a program, the results are becoming apparent in the growing numbers of adults who visit the Museum, not because the committee of some club is hard-pressed to arrange a meeting and thinks perhaps the Art Museum will do, nor because our sounding of the tocsin excites them with the belief that the lecture or the concert which we are offering at the moment is the popular thing to attend, but rather because they get a real and positive enjoyment out of seeing the masterpieces which grace our walls. Our adult attendance of ninety-two thousand, unattracted by any activities, would compare very favorably with the number of visits to many a museum in this country.

Our total attendance of 343,100 — 17,043 greater than that for the previous year,—will undoubtedly again be the highest in proportion to population of all cities.

With these remarkable evidences of serious and widespread interest in the Museum, we cannot help but be somewhat ashamed of our membership record. In 1937, the Metropolitan Museum had a membership of 5,593, bringing them an income of $44,777. The Chicago Art Institute, which has the most enviable membership record of any museum in the country, had two hundred five governing members, seven hundred fifteen sustaining members, 10,096 life members, and 4,217 annual members. The life members have contributed funds which now amount to an endowment of nearly a million and a half dollars. Chicago's current membership receipts, exclusive of the payments of new life members in 1937, amounted to forty-nine thousand dollars. The Boston Museum had a membership of 2,181 members, producing a revenue of forty-one thousand dollars. The Cleveland Museum received twenty-one thousand dollars from its annual and sustaining members during the year. The Toledo Museum, last year, had thirty-nine life members, five sustaining members paying annual dues of twenty-five dollars or

ONE OF THE TWENTY-TWO SATURDAY CLASSES IN THE SCHOOL OF DESIGN
PHOTOGRAPH BY NORMAN TAYLOR, COURTESY FORTUNE

more per year, three hundred fifty-seven active members and ninety five associate members. Our total current membership revenue was $4,366. There was a time when we had as high as two thousand members. There is only one reason why we do not have that many now, and that is that we have an unwarranted reputation for tremendous wealth.

Let me again quote some figures from these other museums. In 1937 the Metropolitan Museum spent over a million and a half dollars on operation, and over a half million dollars on the purchase of works of art. In other words, their operation cost a dollar and a half for each visitor to the Museum. The Chicago Art Institute spent $847,000 on operation, or about eighty cents for each visitor, and relied wholly upon the public-spirited citizens of Chicago for gifts of works of art to enlarge its collections. The Boston Museum spent about a half million dollars on operation, or a dollar and a quarter for each visitor, and nearly another half million dollars on the purchase of works of art. The St. Louis Museum spent $135,000 for operation, or about forty cents per visitor and put over $100,000 into art purchases. The Cleveland Museum spent $246,000 for operation or about eighty-five cents per visitor and did not disclose the sum spent in the purchase of works of art. Our own cost of operation was slightly over fifty-five cents per visitor, and our

total cost of operating a building three times as large as the Cleveland Museum with an attendance approximately twenty-five per cent greater was considerably less than theirs.

When we realize that we are the sixth largest museum of art in America, that our collections probably rank equally high, that we are conducting a broader and more comprehensive educational work than any museum in the country, surely these figures belie any belief that we are wallowing in wealth. As a matter of fact, we are not; we are only able to do what we do by exercising the most rigid economy.

It has always been our policy to pay as we go, to stop anything we are doing if the money for it runs out, to avoid having a deficit in every possible way. As a result of this policy, which we consider the only sound business approach to the operation of this institution, our needs are not well known. We have felt for many years that we should talk about what we were doing rather than what we would like to do, that we should pursue a conservative policy, restrain our enthusiasms, and cut our garment to fit our cloth. We are not suggesting that there be any change in this policy. We are not intimating that we are in any financial difficulties. We are sound and solvent. We can and will meet our obligations as they occur. We are, however, trying to make it clear that we are using wisely and well the funds which are now available; and that if this Museum is to have a further and greater growth in keeping with its present rank among museums and in harmony with the unparalleled use which is made of it by Toledo people, we cannot indefinitely rely only upon the funds which we now possess. We must hope for a broader support from increased memberships. We must also anticipate more sizeable gifts and bequests from public-spirited citizens, who recognize the worth of the work we are doing, who realize that their donations to it will go to a sound, well-established institution, and that the donors are therefore assured of every probability of the perpetuation of their purposes and names.

We have carried on our normal activities through the year and have had gratifying response thereto. Attendance at our general educational activities has shown an increase of slightly over thirteen per cent; at our School of Design, slightly over fourteen per cent.

Our one new departure has been the establishment, with the aid of a grant from the Carnegie Corporation, of an annual professorship. It has been our good fortune to have as its incumbent this year one of the leading American scholars in the field of the Italian Renaissance. The inauguration of this work has brought

A GALLERY RESEARCH PROBLEM FOR SCHOOL OF DESIGN PUPILS
PHOTOGRAPH BY NORMAN TAYLOR, COURTESY FORTUNE

about a broadening of the participation in our educational efforts and has placed an added emphasis upon serious scholarship in the field of art. The Carnegie grant assures two more years of this valuable program; thereafter we must seek funds locally for its continuance.

We have added a new instructor to our School of Design. This move, however, represents no expansion but rather the consolidation of previous gains by transferring to one regularly employed person classes which had been developed over recent years by the use of part-time instructors.

We have broadened our work in music by the inclusion during the year of a number of programs of educational music, carried on in connection with our music appreciation class for adults. The response to our series of concerts has been the most satisfactory of our history.

For some time we have been questioning the value to the Museum of our motion picture program. It has been increasingly difficult to secure films of educational worth. We have also felt that the moving pictures presented on Sunday in connection with the art talks have been drawing a less and less desirable element

to the Museum. We feel that it is not our function to provide amusement alone, and it has become apparent that a growing proportion of the children who have come to the Sunday programs have been seekers after diversion rather than knowledge. We have also felt that it might be wise to reserve the greater proportion of the Museum's facilities on Sundays for the benefit of adults. We therefore decided to discontinue the Sunday motion pictures and art talks at the close of 1938. This may be reflected in a material decrease in attendance in the year 1939, but we cannot feel that attendance alone justifies us in conducting a non-educative activity.

We have held thirty-six temporary exhibitions. Some of them were arranged primarily for the benefit of students in our school, others to give Toledo artists an opportunity to display their works, and still others were planned in connection with our general educational program. An exhibition of paintings, drawings and prints owned in Toledo was arranged by the Junior League. Other important showings included the Contemporary Decorative Art Exhibition, the Swedish Tercentenary Exhibition, our Twenty-fifth Annual Exhibition of Contemporary American Paintings, a selected exhibition of American watercolors, and the exhibition designed to show the growth of Contemporary Movements in European Painting.

We have made a number of notable additions to our collections during the year. We have acquired a painting entitled Redwood Grove by Arthur B. Davies, who was the first American to espouse the then revolutionary art tendencies of the beginning of the twentieth century; the Head of a Boy by Daumier, one of the great French artists of the nineteenth century; the Head of a Boy, a sculpture by Charles Despiau, one of the four great pupils of Rodin; a Seated Girl by George Kolbe, a leading contemporary sculptor; The Three Graces by Derujinski, a promising younger sculptor. All of these are the gifts of donors who prefer to remain anonymous.

As the bequest of Edward A. Filene of Boston, we have received The Return of Telemachus by Angelica Kauffmann. We have also secured from funds bequeathed by the late George E. Pomeroy a splendid Chinese bronze wine vessel of the Chou Dynasty. From the bequest of Thomas A. DeVilbiss we were able to secure a splendid and highly desirable painting. This work is entitled The Return of Christopher Columbus and depicts his presentation at the Court of Ferdinand and Isabella. It is by the great French painter, Eugène Delacroix, whose work is one of the important milestones in the development of French painting. We are particularly happy to have this enduring testimonial to the interest of a loyal and devoted friend and trustee.

AN ADVANCED DRAWING CLASS
PHOTOGRAPH BY NORMAN TAYLOR, COURTESY FORTUNE

From the fund provided by Winthrop H. Perry we have secured two splendid lithographs by Toulouse-Lautrec, one of the most interesting of the later nineteenth century French artists. From the Frederick B. and Kate L. Shoemaker fund we have bought a magnificent early print of St. James the Greater Overcoming the Saracens by Schongauer. From the same fund we have acquired the most interesting seventeenth century traveling library, which formerly belonged to the family of Sir Francis Bacon.

As the gift of H. A. Fee of Adrian, Michigan, we have received a splendid pair of Chinese porcelain vases of the Ch'ing Dynasty. Mr. and Mrs. Ward Canaday have presented a Twenty-first dynasty Egyptian stone lintel, and Mrs. Grant Williams has given an interesting fragment of Egyptian glass of the Eighteenth dynasty. Miss Alice Roullier has presented a splendid watercolor entitled Venetian Canal by Donald Shaw MacLaughlan. Another watercolor entitled Harbor Scene by William Frederick Mayor is the gift of C. Edmund Delbos. Mrs. Mary H. Bacher has presented a group of prints by Otto Bacher. The Estate of Alexander Shilling has given a group of his prints. Thirty-one etchings and engravings have come from Carl B. Spitzer. An eighteenth century Turkish velvet panel is the gift of Mrs. Lawrence S. Bellman. Numerous objects of oriental art, a group of prints, and several small sculptures

were the gift of Mrs. Edward Drummond Libbey. We have also acquired a number of paintings by contemporary American and European artists.

From the fund provided by Edward Drummond Libbey we have secured three works of international importance. The first of these is the Portrait of Maréchal Bonnivet by Corneille de Lyon. This work is the largest and, to our minds, the finest product of the artist who stands second only to the Clouets at the beginning of the French Renaissance. It is highly praised by all of the scholars and connoisseurs who have seen it.

The second is the Madonna and Child by Luca Della Robbia known as the San Donato Madonna. It remained in the Della Robbia family until the Marchese Della Robbia disposed of it in 1879. It then passed into the collection of Prince Demidoff in the Palazzo di San Donato, Florence, and was later in other collections.

The third is also an Italian sculpture. Carved from stone called pietra serena, in low relief, this profile of a head, which has long been called St. Cecilia, is the work of Desiderio da Settignano. This piece likewise has an impressive pedigree, having come from the Brunaccini-Compagni Palace in Florence, through other collectors to the ninth Earl of Wemyss. Long well-known as a monument of Italian art, it has been frequently reproduced and published in the works of scholars in that field.

Although heartened by such distinguished additions to the many magnificent works which have long established the high reputation of our Museum, encouraged by the continuing evidences that our artistic and educational offerings meet the needs and desires of a broad section of our people, we have been saddened by the loss of our devoted patron and friend, Florence Scott Libbey. Our want of her inspiration and encouragement finds some compensation in the knowledge that she had seen completed and put to good use the two great wings of our building, one of which stands as her memorial and the other as that of her husband, our Founder, Edward Drummond Libbey. In the beauty of their architecture, the utility of their appointments, the growing quality of our collections, the development of our activities and the wide response thereto she found much comfort and solace.

That the program, particularly in music, to the development of which she had so largely contributed, may continue to the benefit of countless thousands, she made most generous provision among her bequests. It now remains our duty, our happy privilege, to maintain to the best of our ability the high purposes and ideals with which she and Mr. Libbey so richly endowed this institution.

THE FLOWER GIRL — CARL HOFER

CONTEMPORARY PAINTINGS ACQUIRED

ONE of the leading European artists of today is Carl Hofer, whose canvas The Wind was awarded first prize in the 1938 Carnegie International Exhibition. The Flower Girl, another splendid example of Hofer's work, shown in the 1937 Carnegie International and one of the outstanding pictures in our November exhibition of Contemporary Movements in European Painting, has just been acquired by the Toledo Museum.

The painting is noteworthy for its bold, though subtle, color scheme, its well-planned composition, the vigorously drawn, sculp-

tural figure. The influence of Cézanne on Hofer's work is evident in the broad planes modeled through the use of color. Against a background of violet, grey-green and blues, the seated figure of the girl is effectively placed. Her white apron and neutral dress are accented by pink sleeves trimmed with red, and a yellow kerchief. On her lap are flowers in red-orange, purple, green and yellow, forming emphatic color notes.

Hofer was born at Karlsruhe in 1878 and received his art education there and in Paris. His first works show the influence of Thoma and Böcklin, favorite German painters of the period. During his travels in Italy he studied the old masters, while in France he admired and became a follower of the theories of Cézanne, of which he is in some degree an exponent. After his return to Germany in 1920 he consolidated these influences and others with his own individual approach into a strong expressionism now characteristic of his painting.

From 1920 to 1933 Hofer lived in Berlin, being expelled the latter year from the Berlin State School of Arts and Crafts for political reasons. Having until recently lived in Switzerland, he returned for a time to Germany, where he again found disfavor by his acceptance of the Carnegie International first prize, and he is no longer permitted to paint.

Paintings by Hofer are included in the collections of the foremost American and European museums, and the artist has contributed to the principal exhibitions in this country for many years.

Three paintings shown in the November exhibition, each an expression of contemporary trends in European painting not heretofore represented in the Museum's collection have also been added to the modern painting group.

Gino Severini, one of the five original Futurists of Italy, and probably the most important, is the painter of an attractive still life, titled Composition. The canvas is an example of Severini's recent style, a modified Cubism showing the influence of Chirico.

An original interpretation of Landscape with a Woman Porter is the work of Leopold Survage, born in Russia, but usually considered a French painter. Blues and greens combined with yellow and brown form the cool color scheme of the painting in which geometric areas are emphasized by outlines of black.

One of the most unusual paintings in the group is that called The Passage of a Smile, by Yves Tanguy, French painter born in 1900. Showing Surrealist influence, the painting in delicate greyed tones of blues and violets is dream-like in quality, appealing for its exquisite color and meticulous drawing.

A SMALL bronze sculpture entitled Enchained Woman by Jean Gerard Matisse has recently been acquired by the Museum. Son of the painter, Henri Matisse, Jean was born in Toulouse in 1899, studied both painting and sculpture, and since 1927 has exhibited at the Salon des Indépendants and the Salon d'automne. Wrists joined behind back, head bent forward, the nude seated figure is smoothly modelled, its unusual pose capturing attention.

AN ANONYMOUS donor has presented to the Museum a delightful small bronze sculpture entitled Seated Girl, the work of George Kolbe. Although a Rodin pupil, Kolbe was not overpowered by the strong personality of his master. He learned much from him, but retained his own originality of outlook. A contemporary, and one of the most prominent, he does not flaunt modernism for its own sake; neither does he recall concepts of a previous time. He has made of the unusual pose of the Seated Girl a composition of much interest and charm to which his handling of surface and his expressive modeling add greatly.

A VERY interesting fragment of Eighteenth Dynasty Egyptian glass has been presented to the Museum by Mrs. Grant Williams. Made before the invention of the blowing-iron, when glass vessels were produced by the primitive process of winding heated ribbons of glass of various colors about a core, this piece of a once complete vase is particularly significant because it shows, as no unbroken piece can, the process by which it was made. The decorative thread of yellow glass is firmly embedded in the dark blue body, plainly demonstrating the method of production.

MUSEUM NEWS

Dr. Clarence Kennedy, annual professor at the Toledo Museum, who has made an extensive study of the lighting and photographing of sculpture, was lent by the Museum to the Golden Gate International Exposition to act as consultant upon the installation and illumination of the great Renaissance sculptures sent to San Francisco by the Italian government.

The Toledo Museum is represented in the art section of the Golden Gate International Exposition by a notable group of its paintings. Those lent by this institution include Man with the Wine Glass, by Velasquez, and Hogarth's Portrait of Joseph Porter, Esq., from the Edward Drummond Libbey Collection, Girl at a Window, by Bol, the gift of Arthur J. Secor, the Portrait of Antonin Proust, by Manet, the last painting purchased by Mr. Libbey, The Green Jardiniere by Renoir, and In the Garden, by Morisot, both purchased from the Libbey Fund, and Picasso's Woman with a Crow, an outstanding work from our group of contemporary paintings.

Nell L. Jaffe, Assistant Curator of the Museum, is assisting in the organization and installation of an exhibition of antique bottles and drinking glasses as a part of the display of the Distillers Institute at the New York World's Fair.

The Portrait of a Man by Nicholas Maes, the Landscape by Joachim Patinir, and The Blue Necklace by Eugene Speicher have been lent to the Central Illinois Art Exposition at Bloomington, Illinois.

The Olives by George Inness, Albert P. Ryder's Spirit of Dawn, and Cloudy Day by Alexander H. Wyant are now at the Exhibition of the History of American Landscape Painting in the Carnegie Institute, Pittsburgh.

We are indebted to Ruth Wedgwood Kennedy and Dr. Clarence Kennedy for the splendid article on our relief by Desiderio da Settignano which appears in this issue of the Museum News.

The Museum has lent for exhibition at the Davenport Municipal Art Gallery, Davenport, Iowa, the following paintings: George Inness, Tiber Below Perugia; Frank Duveneck, Head of an Old Man; Robert Henri, Cathedral Woods.

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MUSEUM HOURS

The Museum is open daily from 9 A. M. to 5 P. M. and on Sundays and Holidays from 1 to 5 P. M.

Admission to the Museum and its regular educational activities is free at all times.

There is no charge for tuition in its School of Design.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, thereby securing all privileges of the Museum and contributing to the support of much of the free educational work for all of the children of Toledo.

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

I DESIRE to become a member of The Toledo Museum of Art, paying ten dollars ($10) a year for full privileges for myself and members of my immediate family.

I hereby constitute Blake-More Godwin, Director of the Museum, my attorney in fact in my name and stead, to subscribe my name to the Articles of Incorporation.

Name.....

Address.....

Date.....

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